

134 A

Box ~~V~~, 97. E. Box. 0081

FORM No. $\frac{391}{S}$ 99

DEPARTMENT OF SCIENCE AND ART
OF THE COMMITTEE OF COUNCIL ON EDUCATION.

Dublin Metropolitan School of Art,
KILDARE STREET.

PROSPECTUS FOR 1899-1900.

JAMES BRENNAN, R.H.A., M.R.I.A., A.R.C.A. (Lond.),
Head Master.

MISS MARY JULYAN, Principal Art Mistress.
A.R.C.A. (Lond.)

FREDERICK LUKE, - Second Master.
A.R.C.A. (Lond.)

MRS. BARDEN, - Assistant Art Mistress.

MISS ALICE JACOB, - Teacher of Design and Ornament.

MICHL. J. BUCKLEY, Teacher of Machine Drawing and Build-
M. Inst. C.E.I. ing Construction.

JOHN J. HUGHES, Instructor in Modelling.
A.R.H.A.

Registrar—

The Department of Science and Art offers through this School instruction to Students in Drawing, Painting, Modelling, and Designing. Evening Classes are also held for those working men (including apprentices and foremen) who wish to obtain a knowledge of Freehand, Geometrical, Architectural and Mechanical Drawing and Modelling.

The School is open for instruction and study, daily (Saturdays excepted), from 10.30 a.m. to 3.30 p.m.; and in the evening from 6.30 p.m. to 8.30 p.m. for Female Students, and from 7 p.m. to 9 p.m. for Male Students.

The School session extends from the first Monday in October to the 31st July, and is divided into two terms of five months each, viz., from the date of opening to February, and from March to July, all inclusive.

VACATION.—From the 22nd December to the 8th January



inclusive; Good Friday, Easter Monday and Tuesday; Whit-Monday, and Tuesday and Wednesday following; the Queen's Birthday; and the months of August and September. Also Examination days, &c., as may be ordered.

The Registrar is in the School to receive entries and afford information as to the regulations, as follows:—

Daily from 10 to 4 o'clock; also each evening (except Saturday) of the first week in every month during the Session, and every Monday and Friday evening, from 6.15 to 8.15 p.m.

ALL COMMUNICATIONS ON THE SUBJECT OF THE SCHOOL SHOULD BE ADDRESSED TO THE DIRECTOR, LEINSTER HOUSE, KILDARE STREET, DUBLIN.

The Head Master supervises the instruction of the School, and all transfers to the higher divisions of study are made by him.

The following arrangement of the classes, from which no deviation can be allowed, has been adopted:—

ELEMENTARY CLASSES.

FREEHAND DRAWING IN OUTLINE FROM FLAT EXAMPLES OF ORNAMENT, FLOWERS, FOLIAGE, AND THE FIGURE.

ORNAMENTAL DETAILS FROM THE CAST, IN OUTLINE.

MODEL DRAWING.

SHADING.

ADVANCED CLASSES.

STUDY FROM THE ANTIQUE FIGURE.

Drawing and painting from the antique.

Modelling from the antique.*

STUDY OF STILL LIFE.

Drawing and painting groups, flowers, foliage, &c.

STUDY OF ORNAMENT AND FIGURE DETAILS FROM THE CAST.

Drawing and Painting.

Modelling ornament.*

STUDY OF LANDSCAPE, FLOWERS, FOLIAGE, &c.

Drawing and Painting.

A Class of qualified Students is formed for Drawing and painting from Nature in the open air, at the Royal Botanic

* In connexion with the Modelling Classes, instruction is given in Moulding and Casting.

Gardens, Glasnevin, or elsewhere, on Fridays in the month of June and on Tuesdays and Fridays in July.

The qualification for Students who wish to join this class will be as follows:—To have passed the “advanced stage” examination in Model Drawing and to have painted a satisfactory copy of a landscape in either oil or water colour from an approved example, or a satisfactory study of Still Life.

Ladies and Gentlemen who are not Students of the School wishing to join this class, can do so on payment of the under-mentioned fee and giving proof of their ability to derive advantage from the instruction afforded.

Fee for one month, 15s. ; for two months, 25s.

PRINCIPLES OF ORNAMENT AND DESIGN.

Students who intend becoming Designers, Art Teachers, &c., are expected to attend this Class, and the lectures in connection therewith. Modelling Students who are candidates for the examinations in Design are also expected to attend it.

STUDY FROM THE LIFE.—(Day).

The Class for Drawing from the Life will be open only to Students who have previously qualified themselves by a regular course of study from the Antique.

For Male and Female Students.

From the Draped Model.

For Female Students only.

From the Undraped Model.

For Male Students only.—(Evening).

From the Undraped Model.

For Modelling Students—Male and Female.

The Living Model three times a week (see Time Table, p. 9).

ARCHITECTURAL and MECHANICAL DRAWING—Day and Evening.

Plans, Elevations, and Constructive details of Buildings from copies and from actual measurement.

Drawing of Machines and Machine details from Flat Examples and Models.

Lectures are given in Practical Geometry (Plane and Descriptive), Perspective, Principles of Ornament, Anatomy applied to the Fine Arts, and Architecture. These courses, which are free to Students of the School, can be attended separately on payment of a fee of 12s. 6d. for each course.

The Department of Science and Art of the Committee of Council on Education offers the following Prizes, &c., to Students:—

- (a) A small number of Queen's Prizes of books is given to those who do best in the personal examination in Art subjects.
- (b) Medals and books are awarded for the best of the works selected for the National Competition. About 12 gold, 60 silver, and 200 bronze medals are awarded in the National Competition.
- (c) Other Prizes varying from 2s. 6d. to 10s. in value are given to the Students of the Metropolitan School of Art for different degrees of success obtained at the annual personal and works examinations.
- (d) Sixty Local Scholarships—twenty open each year—at Local Schools of Art under the Department.
- (e) Thirty Royal Exhibitions—ten open each year—to the Royal College of Art or the Metropolitan School of Art, Dublin.
- (f) From Twelve to Twenty National Scholarships—not less than six nor more than ten are open each year—to the Royal College of Art and Victoria and Albert Museum.
- (g) A Local Scholarship is tenable for three years, with a maintenance allowance of £20 a year, at any School of Art under the Department which is open at least three days and five nights a week, and which will remit the fees for instruction of the holder. The Scholar must attend a School of Art during at least forty weeks in the year for thirty hours each week, of which eighteen hours at least must be in the day. The Scholarship commences on the date at which the School, where the Scholarship is tenable, re-opens after the Summer vacation in each year. The maintenance allowance is paid quarterly, on the receipt of a certificate from the Master and Secretary of the School of Art that the Scholar has attended regularly and pursued his studies satisfactorily.
- (h) A Royal Exhibition is tenable for three years, and entitles the holder to free admission to the Royal College of Art, South Kensington, or the Metropolitan School of Art, Dublin, for the Session of about forty-two weeks each year, and during that time to a maintenance allowance of 25s. a week and third-class railway fare for one journey to and fro, each Session, between the home of the Exhibitioner and London or Dublin.

- (i) The Royal Exhibitions are held on the condition that the Exhibitioner regularly attends the course of instruction prescribed for him, complies with the rules laid down for his guidance, and makes satisfactory progress. The allowance may be withheld or reduced in the case of a Student who fails to attend the Royal College of Art or the Metropolitan School of Art at the prescribed times.
- (j) A National Scholarship is tenable for two years and in special cases may be renewed for a third, but a candidate's appointment to it is from Session to Session. The Scholar receives a maintenance allowance at the rate of 25s. a week for the Session of about forty-two weeks each year, and third-class railway fare for one journey to and fro, each Session, between his home and the Royal College of Art.
- (k) Only Students of Schools of Art who are engaged in trades which depend upon decorative Art are eligible to compete for National Scholarships. The selection will be made by giving due weight to the nature and requirements of the trades represented by the candidates, to the evidence they give of special aptitude for design, and to the progress they have made at the Schools at which they have studied as shown by the works they submit and the Examinations they have passed.
- (l) The National Scholar will be required to prosecute a course of studies, laid down for him in the Museum and the Royal College of Art, and will only hold his Scholarship so long as he pursues his studies diligently, and shows satisfactory progress. An allowance may be withdrawn or reduced in the case of a Student who fails to attend the School at the prescribed times.
- (m) Students of Schools of Art (whether men or women) who have taken the Art Master's Certificate, Group I, and are preparing to become Teachers, are eligible to compete for admission to the Training Class of the Royal College of Art, with a maintenance allowance at rates of from 12s. 6d. to 43s. 6d. a week for the Session of about 42 weeks each year and third class railway fare for one journey to and fro, each session, between the home of the Student and the Royal College of Art. They must attend the courses of instruction prescribed for them by the Department.
- (n) "Princess of Wales'" Scholarships.—Two Scholarships of about the value of £25 and £11 respectively, are open to competition each year and are awarded to the two female Students of Schools of Art who take the highest prizes (not Honorary Awards) of the year in the National Com-

petition. These Scholarships, which are intended to enable Students to continue their regular course of instruction in a School of Art, date from the 1st October, in each year, and are tenable for one year in the School of Art only where they have been gained.

- (o) A Free Studentship is granted to a Student who, being a draughtsman, designer, modeller, or handicraftsman, has (1) gained a first class in the immediately preceding personal Art Examinations in the Advanced Stage or a first class in subjects not divided into stages, and on account of whose works a payment of at least £2 has been awarded at the preceding annual examination; (2) attended the School of Art for two consecutive years; (3) is prepared to attend regularly for the year following the date of his appointment; and (4) is recommended specially for this privilege.
- (p) Three Free Studentships, tenable at the Metropolitan School of Art, for one year for Modellers, are open to competition by Students of Art Schools in Ireland, who execute successfully a model of a head from the antique. These may be renewed for a second year on taking the Art Class Teacher's Certificate or an Award in the National Competition.

Students of the Metropolitan School of Art who have paid fees for two consecutive terms in the School, or any School of Art, and who are preparing to become teachers, manufacturers' draughtsmen, designers, or Art workmen, are entitled—

- (a) To attend their Class for one year, on payment of half the usual fee, on obtaining a 1st Class in the Elementary Stage of Science Subject I., and in the Examinations (Elementary Stage) in Freehand, Model, and Perspective Drawing.
- (b) To a continuance of the same privilege for the next year only if they pass the Examination (Elementary Stage) in the Principles of Ornament at the May Examinations or gain an award in the National Competition of the year.
- (c) After taking the Art Class Teacher's Certificate to free admission for one year, renewable for the next year only, provided that they obtain the Art Master's Certificate, Group I., or an award in the National Competition, or a 1st Class (Advanced Stage) in two or more subjects,* of which one must be the Principles of Ornament, of the May Examinations of the year.

Students of the Metropolitan School of Art who are preparing to become teachers, manufacturers' draughtsmen, designers, or Art workmen, and who, after having paid fees for two consecutive terms in the School, or any School of Art, obtain the Art Master's Certificate, Group I., or a National Scholarship (see pages 299 and 300; and pages 40 and 41, pars. *n*, *o*, *p*, Directory, 1899) are entitled—

- (a) To free admission for a year, provided that, in either case, they pass the Examination in Principles of Ornament (Advanced Stage); and
- (b) To a continuance of free admission, provided that they take annually an award in the National Competition, or a 1st Class (Advanced Stage) in two or more subjects* of the annual personal Examinations.

Free Students and Local Scholars at the Metropolitan School of Art are required to follow the course of study prescribed, and to attend during the full time which the School is open, either morning or evening.

*N.B.—The successes in respect of which free admission is continued must be different from and not lower than those previously gained by the Students concerned.

ART EXAMINATIONS are held annually in April, May, and June.

The dates and subjects of the forthcoming Evening Examinations are as follows:—

SCIENCE.

1900.	P.M.	Subjects.
28th April, Saturday, .	6 to 10,	I. Practical Plane and Solid Geometry. II. Machine Drawing. III. Building Construction.
5th May, Saturday, .	6 to 10,	

ART.

28th April, Saturday, .	7 to 10,	{ Geometrical Drawing (Art), Subject 1a. Principles of Ornament, Subject 22 (<i>Elementary and Advanced Stages</i>).
30th „ Monday, .	6 to 10, . . .	Perspective, Subjects 1c and 1e (<i>Elementary and Advanced Stages</i>).
1st May, Tuesday, {	10 a.m. to 4 p.m., (See Note below.)	Painting from Still Life, Subject 15.
	7 to 8, . . .	Drawing the Antique from Memory, Subject 8f.
2nd „ Wednesday, .	7 to 9.30, . . .	Freehand Drawing of Ornament in Outline.
3rd „ Thursday, .	7 to 10, . . .	Drawing in Light and Shade from a Cast.
4th „ Friday, .	7 to 9.30, . . .	Model Drawing.
5th „ Saturday, .	6 to 10, . . .	Drawing from Life, Subject 8c.
7th „ Monday, .	6 to 10, . . .	Drawing from the Antique, Subject 8b.
8th „ Tuesday, .	6 to 10, . . .	Architecture, Subject 1d.
9th „ Wednesday, .	6 to 10, . . .	Design, Subjects 23c and 23d (<i>Elementary and Advanced Stages and Honours</i>).
10th „ Thursday, .	7 to 10, . . .	Historic Ornament, Subject 22d.
11th „ Friday, .	6 to 10, . . .	Painting Ornament, Subjects 11-23.
12th „ Saturday, .	7 to 10, . . .	Anatomy, Subject 9.
14th „ Monday to 16th „ Wednesday, }	4 to 10, . . . (See Note below.)	Architectural Design, Subject 23b.
17th „ Thursday, }	6.30 to 10, . . .	‡Modelling, Design, Subject 23c (<i>Advanced Stage only</i>).
18th „ Friday, }	(Each evening.)	
19th „ Saturday, .	8 hrs. (between 10 a.m. and 10 p.m.) (See Note below.)	For Candidates to Cast their Clay Models, Subject 23e. (<i>The eight hours must be the same for all candidates attending at the same centre</i>).
21st „ Monday to 25th „ Friday, }	6.30 to 10, . . . (Each evening.)	‡Modelling from Life, Subject 19h.

Note.—On the 1st, 14th, 15th, and 16th May, the six hours include half an hour for refreshment. On the 1st May the half hour must be taken by all Candidates from 1 p.m. to 1.30 p.m. On the other dates the half hour each evening must be taken by all Candidates from 7 p.m. to 7.30 p.m. The eight hours, including half an hour for refreshment, for Casting on the 19th and 26th May, and 1st and 16th June, may be taken as convenient in the morning and afternoon, or the afternoon and evening of each day.

ART—*continued*

1900.	P.M.	Subjects.
26th May, Saturday,	8 hrs. (between 10 a.m. and 10 p.m.) (See Note p. 8.)	For Candidates to Cast their Clay Models, Subject 19 ^h . (<i>The eight hours must be the same for all candidates attending at the same centre.</i>)
28th " Monday to " to 31st " Thursday,	6.30 to 10, (Each evening.)	†Modelling from the Antique, Subject 19 ^b l.
1st June, Friday,	8 hrs. (between 10 a.m. and 10 p.m.) (See Note p. 8.)	For Candidates to Cast their Clay Models, Subject 19 ^b l. (<i>The eight hours must be the same for all candidates attending at the same centre.</i>)
11th " Monday to " to 14th " Thursday,	6.30 to 10, (Each evening.)	†Modelling, Design, Subject 23 ^f (Honours).†
15th " Friday,	8 hrs. (between 10 a.m. and 10 p.m.) (See Note . 8.)	For Candidates to Cast their Clay Models, Subject 23 ^f . (<i>The eight hours must be the same for all candidates attending at the same centre.</i>)

† These Modelling Examinations are limited to Candidates who can make Casts of their Models. Candidates are required to cast their Clay Models on the specified dates (*see Time Table above*), and must provide their own modelling tools. Superintendents of Examinations will provide clay for modelling, and plaster for casting.

† Candidates for Honours in Modelling Design may not be examined in the same year in the Advanced stage of the subject.

TIME-TABLE OF DAY SCIENCE AND ART EXAMINATIONS, JUNE,
1900.

1900.		
18th June, Monday,	10 a.m. to 1 p.m.	Drawing in Light and Shade from a Cast (Art).
19th " Tuesday,	10 a.m. to 12.30 p.m. 2 to 4.30 p.m.	Model Drawing (Art). Freehand Drawing of Ornament in Outline (Art).
20th " Wednesday,	10 a.m. to 1 p.m. 10 a.m. to 2 p.m.	Geometrical Drawing, Subject 1a (Art). Practical Plane and Solid Geometry, Subject I. (Science). (<i>Elementary and Advanced Stages</i>).

Note.—No student can be examined in the same subject at the Evening Examinations and at the Day Examinations in the same year. Marks gained in the Day Examinations will not count in the Competition for Exhibitions, Scholarships, &c.

Application to be examined should be made to the Director on the proper form before 8th March for the Evening Examinations, and before the 28th April for the Day Examinations; which, as previously stated, are not usually held at this School of Art.

National Competition—Annual examination of selected Students' works sent to London from all the Schools in the Kingdom. Works must be lodged with the Head Master not later than 24th March.

TABLE SHOWING FEES PAYABLE BY STUDENTS.

MORNING CLASS.—ELEMENTARY AND ADVANCED.

Entrance Fee.	10 Months.	5 Months.	1 Month.
£ s. d.	£ s. d.	£ s. d.	£ s. d.
0 2 6	2 10 0	1 10 0	1 0 0

A student having paid Morning Class Fees for part of the Session can get the ticket extended to cover the whole Session on payment of the balance of the fee quoted for the longer period.

EVENING CLASS.—ELEMENTARY AND ADVANCED.

—	Entrance Fee.	10 Months.	5 Months.	1 Month.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.
For three evenings in the week, viz.:— Monday, Wednesday, and Friday, . . .	0 0 6	0 10 0	0 6 0	0 1 6
For five evenings in the week, . . .	0 0 6	0 14 0	0 8 6	0 2 0

TIME TABLE.

The instruction afforded in the School is generally as follows ; but the hours are subject to revision according to the exigencies of the work.

Elementary Drawing Certificate, including—

Freehand Drawing,	
Practical Geometry,	
Linear Perspective,	
Model Drawing,	

	Hours.	
	Day.	Evg.
Mr. Luke, .	10.30-3.30	7-9
Mrs. Barden, .	10.30-1.0	6.30-8.30
Miss Jacob, .	10.30-3.30	7-9
Pupil Teacher, .	10.30-3.30	
Do. do. .		7-9

Art Class Teachers' Certificate, including—

Subjects 1 ^a , 3 ^b , 5 ^a , 5 ^b , &c.,	
---	--

(See list of Subjects, page 13 of Prospectus.)

Art Master's Certificate, Group I.—

(Elementary Drawing, Colouring, and Design), including Subjects 1^c, 1^d, 2^b, 8^a, 10^b, 14 and 23, 22^b, &c.

Art Master's Certificate, Group II.—

(Painting, Drawing, and Design), including Subjects 8^b, 8^d, 11, 12 or 23, 13^b or 14^b, 15^b, 22^d, 23, &c.

Mr. Brennan, .	10.30-3.30	
Miss Julyan, .	10.30-3.30	
Mr. Luke, .	10.30-3.30	7-9
Miss Jacob, .	10.30-3.30	7-9

Art Master's Certificate, Group III.—

(Drawing and Painting the Figure, and Still Life), including Subjects 8^c, 8^d, 9^a, 15^a, 17^a, 17^b or 17^c, 22^d, 23^d, &c.

Study of the Living Model in Drawing, Painting, and Modelling.

Day Class	do. . . .	Mr. Brennan, .	*
Evening Class	do. . . .	Miss Julyan, .	11-1, Tuesdays and Thursdays.
Modelling Class	do. . . .	Mr. Luke, .	Mondays, Tuesdays, Wednesdays, and Thursdays, 7-9.
		Mr. Hughes, .	10.30-1.30, Mondays, Tuesdays, and Wednesdays, and occasionally in the evenings.

Architectural and Mechanical Drawing, and Building Construction.
Do., Do.,

Mr. Luke, .	10.30-3.30 daily.
Mr. Buckley, .	Mondays, Wednesdays, and Fridays, 7-9.

Modelling in Clay, Subjects 18, 19, and 23^e, Moulding and Casting.

Mr. Hughes, .	12.30-3.30 Thursdays and Fridays. On Mondays, Wednesdays, and Fridays 7-9.
---------------	--

* General Supervision, Head Master.

***DAY CLASS LECTURES.**

- FREEHAND DRAWING—MR. LUKE. On each Wednesday from 2 P.M. to 3.30 P.M.
 PRACTICAL GEOMETRY—MISS JACOB. On each Monday from 11 A.M. to 1 P.M.
 MODEL DRAWING—MRS. BARDEN and Pupil Teacher. On each Wednesday from 11 A.M. to 1 P.M.
 PERSPECTIVE—MR. LUKE. On each Friday from 11 A.M. to 1 P.M.
 PRINCIPLES OF ORNAMENT—MISS JACOB. On each Friday from 2 P.M. to 3 P.M.

The above lectures are open to all Students attending the Day Class.

***EVENING CLASS LECTURES.**

- FREEHAND DRAWING—Pupil Teacher. Wednesday from 7 P.M. to 8 P.M.
 PRACTICAL GEOMETRY—Pupil Teacher. Monday from 8 P.M. to 9 P.M.
 MODEL DRAWING—MR. LUKE, MRS. BARDEN and Pupil Teacher. Wednesday from 8 P.M. to 9 P.M.
 DESCRIPTIVE GEOMETRY for Carpenters, Machinists, Fitters, &c.—MR. BUCKLEY. On Wednesdays, 8 to 9 P.M.
 PERSPECTIVE—MR. LUKE. On each Friday from 8 P.M. to 9 P.M.
 PRINCIPLES OF ORNAMENT—MISS JACOB. On each Thursday from 8 P.M. to 9 P.M.

N.B.—All Students are expected to attend these lectures up to the date of the Examinations.

SPECIAL LECTURES.

- ARTISTIC ANATOMY—PROF. ALEC FRASER, M.B. Mondays and Thursdays. Commencing in January.
 ARCHITECTURE—MR. CECIL ORR, F.S.I., A.R.I.B.A. Fridays. Commencing in January.

** The class lectures commence in October*

R U L E S.

1. Every Student on entering the School is required to fill up a form, pay the prescribed Fee in advance, and obtain a ticket. Admissions count from the 1st of the current month, and the payment cannot cover any part of the following session.

2. All Students are expected to present themselves at the Annual Examinations and deposit their Works monthly with the Teacher of their Class, for examination by the Department of Science and Art.

3. A Student may enter for any special course if the Head Master considers that he or she is fit to undertake it.

4. Any Student who is absent for a session must pay a fresh Entrance Fee on return, unless prevented by illness or other serious cause from attending.

5. Students are not permitted to enter any class-room other than the one proper to their class, and Visitors cannot be admitted during class hours except by special permission.

6. The officers and servants of the School cannot be responsible for the property of any Student, but the Head Master will allocate lockers to Students when available, without, however, holding himself or the Institution in any way responsible for the Students' property placed therein.

7. Any Student defacing any example, or breaking or injuring any of the property in the School, must pay the value of the same. Each Student will be held responsible for the model or example in use, and for restoring it to its proper place on leaving the class-room.

INSTRUCTIONS

RELATIVE TO WORKS FOR TRANSMISSION TO LONDON

1. All works of Students should be lodged by the Teacher of the Class with the Head-master when completed. Works which are to be sent to the annual Examination of Students' works at South Kensington must be lodged with the Head-master not later than the 24th March.

2. Each work must be provided with a label affixed to the back of it, at the bottom left-hand corner, containing the Student's name, the date when finished, and the stage of the work. The label must be filled up by pen and ink, not pencil, and it should bear the same name as that on the Student's admission card, giving the full Christian name.

3. If any works are not labelled in strict accordance with the above Rules, they will be returned to be re-labelled. Label forms can be obtained from the Registrar. Students are required to write their names distinctly on the back of their works, so as to avoid errors; and no new works are to be commenced by any Student until the works on which they were previously engaged have been completed.

The following is a list of the subjects of instruction in Art:—

Subject 1. *Linear Drawing by aid of instruments.*

a. Linear Geometry (including problems in Practical Plane and Solid Geometry and Graphic Statics).

b. Machine and Building Construction, and Naval Architecture—Drawings from copies.

c. Linear Perspective.

d. Architecture—Drawings from copies.

e. Sciography.

Subject 2. *Freehand outline drawing of rigid forms from flat examples.*

- a. Objects.
- b. Ornament (showing elementary principles of design).

Subject 3. *Freehand outline drawing from the "round."*

- a. Models and objects.
- b. Ornament.

Subject 4. *Shading from flat examples.*

- a. Models and objects.
- b. Ornament..

Subject 5. *Shading from the "round" or solid forms.*

- a. Models and objects.
- b. Ornament.
- c. Drapery.
- d. Time sketching and sketching from memory.

Subject 6. *Drawing the human figure, and animal forms, from flat examples.*

- a. In outline.
- b. Shaded.

Subject 7. *Drawing flowers, foliage, and objects of natural history, from flat examples.*

- a. In outline.
- b. Shaded.

Subject 8. *Drawing the human figure, or animal forms, from the "round" or nature.*

- a. In outline from casts.
- b¹. Shaded (details).
- b². Shaded (whole figures).
- c¹. Studies of heads from the life.
- c². Studies of the human figure from nude model.
- d. Studies of drapery arranged on figure from antique or on the living model.
- e. Time sketching.
- f. Sketching from memory.

Subject 9. *Anatomical studies of the human figure or of animal forms.*

- a. Students' own setting of bones and muscles drawn or painted within the outline of a figure.
- b¹. Drawn or painted from the skeleton or anatomical figure.
- b². Drawn or painted from copies.
- c. Students' own setting of bones and muscles, modelled.
- d¹. Modelled from the skeleton or anatomical figure.
- d². Modelled from the flat.

Subject 10. *Drawing flowers, foliage, landscape details, and objects of natural history, from nature.*

- a. In outline.
- b. Shaded.

Subject 11. *Painting ornament from flat examples.*

- a. In monochrome } either in water-colour, tempera, or
- b. In colours } oil.

Subject 12. *Painting ornament from the cast, &c.*

- a. In monochrome, either in water-colour, oil, or tempera.

Subject 13. *Painting from flat examples, flowers, still-life, &c.*

- a. Flowers or natural objects, in water-colour, in oil, or in tempera.
- b. Landscapes, or views of buildings.

Subject 14. *Painting direct from nature.*

- a. Flowers, or still-life, in water-colour, oil, or tempera, without backgrounds.
- b. Landscapes, or views of buildings.
- c. Drapery.

Subject 15. *Painting (from nature) groups of still-life, flowers, &c., as compositions of colour.*

- a. In oil colour.
- b. In water-colour or tempera.
- c. In monochrome, or light and shade.

Subject 16. *Painting the human figure or animals in monochrome from casts.*

- a. In oil, water-colour, or tempera.

Subject 17. *Painting the human figure or animals in colour.*

- a. From the flat, or copies.
b. The head or draped figure from nature.
c. The nude figure from nature.
d. Time sketches.

Subject 18. *Modelling ornament.*

- a. From details, such as single ornamental devices, scrolls, &c.
b. From casts of ornamental composition for pilasters, friezes, &c.
c. From drawings or photographs.
d. Time sketches from examples.
e. Modelling from memory.

Subject 19. *Modelling the human figure or animals.*

- a. Hands and feet from casts.
b¹. Heads and masks from casts, in the round, or from casts in relief.
i. Heads and masks in relief from casts in the round.
b². Whole figures from casts of figure in the round, or from casts of figure in relief.
c. Whole figures in relief from casts of the figure in the round.
c. Modelling the figure or animal forms from the flat.
d. Heads, hands, and feet from nature, in the round.
l. " " " in relief.
e. The human figure from the nude model in the round.
h. " " " in relief.
f. Modelling drapery from actual stuffs and not from casts.
g. Modelling from memory.

Subject 20. *Modelling fruits, flowers, foliage, and objects of natural history, from nature.*

Subject 21. *Time sketches in clay of the human figure, or animals, from nature.*

Subject 22. *Elementary design.*

- a. Studies treating natural objects ornamentally.
- b. Ornamental arrangements to fill given spaces in outline, monochrome or modelled.
- c. Ornamental arrangements to fill given spaces in colour.
- d. Studies of historic styles of ornament drawn or modelled.

Subject 23. *Drawings from actual measurements of structures, machines, &c., applied designs, technical or miscellaneous studies.*

- a. Architecture and building construction—Drawings from actual measurements, taken by the student, of existing structures.
- b. Architecture and building construction—Original designs.
- c. Ornamental design as applied to decorative or industrial art.
- d. Figure composition, and ornamental design with figures, as applied to decorative or industrial art.
- e. The same as 23c, but in relief.
- f. The same as 23d, but in relief.
- g. Machine construction and Naval architecture—Drawings from actual measurements taken by the student of existing machines, ships, &c.
- h. Machine construction and Naval architecture—Original designs.

G. T. PLUNKETT,

Director, Science and Art Institutions.

KILDARE-STREET, DUBLIN,

August, 1899.

V & A -NATIONAL ART LIBRARY



3 8041 800 13476 9

DUBLIN: Printed for Her Majesty's Stationary Office,
By ALEX. THOM & Co. (Limited), 87, 88, & 89, Abbey-street,
The Queen's Printing Office.

1607. 6. 99. 1,000.

40
27.8.96